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VOL. 47—No. 8.

SATURDAY, FEBRUARY 20, 1869.

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CRYSTAL PALACE.—THIS DAY.—SATURDAY
CONCERT AND AFTERNOON PROMENADE. Mozart's Symphony in C major, No. 6; overture, "Calm Sea and Prosperous Voyage" (Mendelssohn), &c. Vocalists—Miss Banks and Mr. Lander. Pianoforte—Madame Schumann, who will play Concerto (Schumann) and Capriccio brillante (Mendelssohn). Conductor—Mr. MANNS.
Admission 2s. 6d.; Guinea Season Tickets free. Reserved Stalls 2s. 6d.

TUESDAY NEXT.—MR. RANSFORD'S ANNUAL
ENGLISH BALLAD CONCERT. ST. JAMES'S HALL, TUESDAY EVENING, February 23rd, at Eight o'clock. Artists:—Mesdames Boddie-Pyne (Miss Louisa Pyne), Edith Wynne, Rose Hersee, Poole, Ransford, and Sinton-Dolby. Messrs. Geo. Perren, Vernon Rigby, Montem Smith, and Ransford. The London Glee and Madrigal Union (under the direction of Mr. Land), consisting of Miss Jane Wells, Messrs. Baxter, Coates, Land, and Lawler. Pianoforte, Mr. J. F. Barnett; Flute, Mr. Arlidge; Harp, Mr. J. Balsir Chatterton. Accompanists, Messrs. J. L. Hatton and F. Mori. Stalls, 6s.; Family Ticket (to admit four), 21s.; Balcony, 3s.; Area, 2s.; Admission, 1s.; to be had of Mr. Austin, St. James's Hall; Ransford & Son, 2, Princes Street, Oxford Circus; Keith, Prosser, & Co., 48, Cheapside; and of Mr. Ransford, 69, Welbeck-street, Cavendish Square.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27,
Harley Street, W.—President—Mr. BARNETT. Director—Herr SCHUBERTH. Season 1868.—FIRST CONCERT, TUESDAY, FEBRUARY, 23rd. The following members will appear:—Vocalists—Misses Hayes, Jessie Royd, Augusto Darvell, Messrs. Frank Elmore and Kentchen. Instrumentalists:—Pianoforte—Herr Schratzenholz; Violin—Herr Ludwig (pupil of Herr Joachim); Violoncello—Herr Schubert. Conductor—Herr Schubert. The first part of programme—Schubert's Composition; Novelties—Rondeau Brilliant, Op. 70; New Impromptu—Solo Violoncello.

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HERR FORMES.

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ST. JAMES'S HALL.

THE ORATORIO CONCERTS.

THURSDAY, FEBRUARY 25,

MENDELSSOHN'S "ELIJAH."

MADAME RUDERSDORFF, MADAME EMMELINE COLE, MDLLE. DRASDIL, MISS E. ANGELE.

MR. SIMS REEVES, MR. MONTEM SMITH, MR. BYRON,

HERR CARL STEPAN,

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MISS ANNA JEWELL will sing at Melton Mowbray, on Tuesday next; and at the Philharmonic Hall, Liverpool, on Wednesday the 24th inst.—20, Cork Street, Burlington Gardens, W.

MISS ROBERTINE HENDERSON will sing—22nd inst., St. John's Wood; 24th, Hackney; 25th, Reigate; March 2nd, Paddington; 11th, Croydon; 15th, Marlborough; 16th, Newbury; 18th, Beethoven Rooms; 31st, Birkbeck Institution; May 27th, Store Street Rooms.—19, Newman Street, W.

MDLLE. ROSE HERSEE, of Her Majesty's Opera, begs to announce that, by arrangement with J. H. MAPLESON, Esq. she will henceforth be at liberty to accept engagements for Oratorios, Concerts, etc.—22, Mortimer Street, Cavendish Square.

MISS ELLEN HUNTER (Pupil of Mdle. ROSE HENNER) will sing "A DAY TOO LATE," at Greenwich, March 17th.

MISS JESSIE ROYD AND MR. ARTHUR KENTCHEN will sing HENRY SMART'S Duet, "WHEN THE WIND BLOWS," at the First Concert of the Schubert Society, on Tuesday next.

MR. ALFRED BAYLIS (Tenor) requests that all letters relative to Engagements for Oratorios and Concerts be sent to his residence, 18, Lower Seymour Street, Portman Square, W.

MR. ARTHUR KENTCHEN (Baritone) will be at liberty to accept Engagements for Oratorios, Ballad Concerts, etc., after March 1st. Communications to be addressed to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

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MR. VAN PRAAG begs respectfully to inform Ladies and Gentlemen of the Musical Profession, that, having had the honour of submitting his annual circular last year, acquainting them that he still continues to undertake the management of CONCERTS, MATINEES, and SOIREEs, and superintend BALLS, BANDS, CHORUSES, &c., he deems the present a fitting opportunity of again bringing his agency under their notice.

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A circular and printed form for information have been sent to the Secretary of every known Society throughout the Kingdom. Those Secretaries who have not received the form are respectfully requested to communicate with the undersigned, without delay, when they shall be at once supplied. The publishers of the "Directory" beg to remind the various Societies that the completeness and consequent value of the work must depend entirely upon the amount of information forwarded by the Secretaries, as it is impossible to obtain it from any other source.

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H.R.H. the Duke of Edinburgh God Bless our Sailor Prince.
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The Navy The Gallant Tars of England.
The Church Our Dear Old Church of England.
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"JEPHTHA."

We pride ourselves largely upon an appreciation of Handel and with some show of reason. In no other country is the genius of the great Saxon better appreciated or his memory more honoured than in that which was his home for half a century. Yet, after all, how little do we know of him. We worship our musical deity for two or three attributes out of twenty, and show no desire to have veneration increased by acquaintance with the rest. Looking at Handel only as a writer of oratorio—the character in which he is best known—we are content with a very imperfect glimpse. Out of the nineteen great sacred works written by the master, only four, or, at most, five, are in any degree familiar to the musical public. The *Messiah*, *Israel in Egypt*, *Judas Maccabæus*, and (very slightly) *Jephtha* and *Samson* are known, but we scarcely ever hear of *Esther*, *Deborah*, *Athalia*, *Saul*, *Belshazzar*, *Joshua*, *Theodora*, and their less remarkable companions. Even of the five mentioned in the first category only three are regularly performed. *Jephtha* has been heard not more than three times in thirty years, and the occasions are rare when, as on Friday week, an opportunity is afforded of listening to *Samson*. No doubt reasons, more or less plausible, could be assigned for this neglect of great works, but, admitting all their force, we say that neglect ought not to be. Every one of Handel's oratorios deserves, and, therefore, demands a hearing. By his recent performance of *Jephtha* Mr. Barnby has placed admirers of the great composer under much obligation, and, at the same time, by revealing the beauty of the oratorio, has strengthened the desire to know more of other works by the same hand. Hence he makes a double claim to our applause.

Jephtha is specially interesting as being the last of Handel's oratorios. The *Triumph of Time and Truth* was produced five or six years later; but this work is, for the most part, an enlarged version of the Italian master's oratorio, *Il Trionfo del Tempo e del Disinganno*, written at Rome in 1708. Hence, although Handel added nine new pieces, his last production does not take from *Jephtha* the distinction of being his last oratorio. But *Jephtha* is interesting for another reason. When writing it, in the early part of 1751, Handel was attacked by the disease which shortly afterwards deprived him of sight. This accounts for the extraordinary length of time the master took to finish his task. Commenced on the 21st of January, *Jephtha* was not completed before the 30th of August. Ordinarily, we should consider the composition of a long oratorio in seven months to be tolerably quick work, but to the man who wrote the *Messiah* in twenty-three days, and *Samson* in five weeks, it was very slow indeed. This, however, must be borne in mind, that the composer took frequent and sometimes lengthy rests. For three months out of the seven he was at Cheltenham, "drinking the waters," and on other occasions the state of his eyes compelled him to lay down the pen. But though his hand was idle his brain was active, and we thus account for the freshness and beauty of an oratorio which had had seventeen predecessors.

The libretto of *Jephtha* is as stupid as even a libretto can well be, for which reason its authorship is attributed to Dr. Thomas Morell, a gentleman who was a capital Grecian, and, we hope, a faithful preacher, but a decidedly bad bookmaker. From him Handel obtained the words of *Judas Maccabæus*, the strong resemblance between which and those of *Jephtha* justifies us in crediting Dr. Morell with both. The worthy doctor seems to have been very dissatisfied with the story of *Jephtha* as told in the Bible, and, therefore, drew upon his imagination for both characters and incidents; adopting, also, the issue suggested by some commentators, according to which the maiden was sentenced to celibacy instead of death. His new characters are Zebul, a warrior, Jephtha's half-brother; Storge, wife of Jephtha; an Angel; and Hamor, a warrior, betrothed to Iphis. Of these all but the last are endurable. Zebul sings bass, and does a kind of general utility business throughout. Storge has a contralto voice, and heightens the dramatic interest by forebodings, reproaches, and "agony" in general; while the angel is necessary to stop the fall of the sacrificial knife, after the precedent set in the case of Isaac. But there is nothing to be said for Hamor. In every-day life we should call him "spongy," and in the biblical story he is an unmitigated bore. First, we have him in maudering mood with Iphis, *à propos* of taking the field. Next he comes with news of victory, and talks much about "Up the dreadful steep ascending," impelled to valour by the love of Iphis, which valour, however, must have been of a cheap sort, if the enemy were frightened to death (as well they might have been) when "the thund'ring heavens opened, and poured fourth thousands of armed cherubims." Lastly, he appears offering himself as a sacrifice instead of Iphis; and—the maiden doomed to virginity—we by no means admire the readiness with which he gives up all his hopes. Hamor is the *bête noir* of *Jephtha*, a ridiculous excrement which must be lopped off before the oratorio can be made presentable. We have nothing but praise for Mr. Barnby's dealing with Morell's story. He got rid of Morell and kept to the simple narrative of the Bible as much as possible, with a result which cannot

fail to establish a precedent for future occasions. We need hardly say that Hamor disappeared altogether, and with him the tedious love music in which he takes part. The work assigned to Zebul and Storge was materially shortened, and the whole plot made compact, intelligible, and interesting. Almost, of course, some numbers were excised deserving a hearing; but their retention was, in nearly every case, impossible. The most important exception was the chorus, "Theme sublime," which on all accounts should have been performed.

The music of *Jephtha* is not less striking for its originality than for its beauty. We can hardly believe it the work of a man who had written so much, and was near upon three score years and ten. The fact remains, however; and from it we can gather some idea of Handel's immense resources, as well as some explanation of the marvellous speed with which, when in the prime of life, he used to pour forth work after work. In *Jephtha*, the master showed himself still strong at all points. Every phase of his genius is brought before us with no mark of feebleness anywhere. He could still handle the choir with a giant's ease. Note the majesty of "When His loud voice in thunder spoke," the alternate beauty and grandeur of "Cherubim and Seraphim, unbodied forms," and the wonderful ingenuity as well as mastery skill displayed in "How dark, O Lord, are Thy decrees." No falling off is here, for the choruses of *Jephtha* will bear comparison with any their composer ever wrote, those in *Israel* alone excepted. The same versatility and power are noticeable in the solo numbers. The music of each personage, for example, has a distinct character of its own. The gentle Iphis is conjured up by the songs allotted to her representative. How touching in their quiet resignation are the strains of "Happy they," and how full of exquisite feeling the maiden's farewell to the "limpid springs and floods." The music of Storge is not less appropriate, every bar of it expressing the intense love of the wife and mother. In "Scenes of horror," and again in the fierce outburst, "Let other creatures die," we can see the woman who is sensible only of the fact that she is threatened in the persons of those who are dearer to her than herself. About the music of *Jephtha* nothing need be said, because everybody knows it as one of the master's masterpieces. Nowhere in the domain of art can the intensest feelings of our nature be found more successfully depicted. The man who penned "Deeper and deeper still," and "Waft her, angels," would deserve immortality, even had he done nothing else.

The request made to Mr. Arthur Sullivan that he would write extra accompaniments for music like that of *Jephtha* might well have given him pause. No more delicate task could be imagined, nor one in which failure would be more complete and conspicuous. Happily, Mr. Sullivan did not underrate either his taste or his power of self-restraint. He has done the work modestly and well, achieving a success which will not a little increase his reputation. The additions made please most of all by their striking congruity with Handel's own work. Every phrase seems to come naturally from the original music, and in not a few cases there are touches which we can imagine would reconcile Handel, could he hear their effect, to that interference with his score which circumstances have made necessary. Another excellent feature in Mr. Sullivan's accompaniments is their freedom from crowding and noise. They do no more than is necessary, and what is necessary they do well.

In conclusion, we must express a hope that Mr. Barnby will repeat the performance. Very few of those who heard *Jephtha* once will be able to resist the temptation to hear it twice.

THADDEUS EGG.

KARLSRUHE.—The production of *Die Meistersinger von Nürnberg* in this town has been indefinitely postponed. The announcement of the first performance attracted a crowd of enthusiastic Wagnerites, many from Württemberg and Switzerland, but those ardent individuals were doomed to disappointment. Herr Brandes, who was cast for the part of Walther von Stolzing, declared most emphatically, at the last moment, that he was not going to sacrifice his voice to Herr R. Wagner's music. A telegraphic message was despatched to Herr Nachbar at Munich, to come and sing the part, but that gentleman was unable to obtain permission from his management.

St. PETERSBURGH.—Madame Adolina Patti has created a perfect *furor*. Not a place is to be had at the box office whenever she sings.—A grand national opera, entitled *The Inhabitants of Niechni-Nowgorod*, was produced for the benefit of M. Naprawnik, the composer, who is conductor at the Maria Theatre. The house was crammed in every part, and all the members of the Imperial family honoured the performance with their presence. The libretto is bad and the music eminently undramatic, but this did not prevent the composer from being enthusiastically applauded, and overwhelmed—as is the custom here—with presents. Nor was the usual gold laurel wreath wanting. The opera is magnificently put on the stage. In the last scene, representing a triumphal entry into Moscow, twenty horses are introduced.

MONDAY POPULAR CONCERTS.

Another hitherto unknown composition from the pen of the inexhaustible Schubert—a trio in B flat, for violin, viola, and violoncello—was introduced on Monday night and received with every mark of favour. Brief as was the span of his existence Schubert seems to have tried every form of art with more or less success. Although, when compared with the masterpieces of the same kind for which we are indebted to Mozart and Beethoven, this trio looks but a bagatelle, it is not the less replete with unaffected beauty. A musical idyll in four scenes, each with an individual expression of its own, the whole hangs together as naturally as the best constructed drama. To describe it by saying that this movement is in such a key, that movement in another, would convey to the reader no impression whatever of its character. We shall, therefore, be content to assure the admirers of Schubert's music—happily increasing in number day by day—that the trio in B flat, however unambitious in design, is a pure and genuine specimen of the master. We are indebted, we believe, for its discovery to Mr. Arthur S. Sullivan, who accompanied Mr. George Grove, of the Crystal Palace, in that fruitful expedition to Vienna which brought out the symphonies Nos. 5 and 6—in C minor (the so-called "Tragic Symphony") and C major—besides other works of value that might otherwise still for many a year have lain neglected and forgotten in the lumber-room of the worthy doctor in whose possession are the greater number of Schubert's unpublished writings. The trio was played on Monday night by Herr Joachim, Mr. H. Blagrove, and Signor Piatti, and better played it could hardly have been. That it will be heard of again very soon may be safely taken for granted. It is the more interesting as being the only trio for string instruments that Schubert is known to have produced.

The pianist on Monday night was Mr. Charles Hallé, who has been honourably connected with the Monday Popular Concerts from the beginning, and whose claims to a place among "classical" players of the foremost rank depend as much upon the comprehensive variety of the repertory he has at command as upon anything else. All schools of pianoforte music are familiar to this gentleman, who approaches every master with the same easy confidence, a confidence based upon that firm self-reliance which well directed labour and ripe experience alone can give. Mr. Hallé never comes before the public unprepared; and as with the long spun out and difficult sonata by Schubert (in A major) which he recently performed on the occasion of his first appearance for the season, so was it now with the sonata in A flat, Op. 110, the last but one of Beethoven's "32." More carefully studied or elaborately finished execution could hardly be imagined. Nor was Mr. Hallé less thoroughly at home in Mozart's graceful and brilliant sonata in A, for pianoforte and violin, Herr Joachim being his associate. No more spirited and at the same time melodious composition for the two instruments united exists than this sonata.

But the feature of the evening was the second of the three quartets dedicated by Beethoven to the Russian Prince Rasoumowski (in E minor—Op. 59), which has not often been played so magnificently, even with Herr Joachim as "first fiddle" and Signor Piatti at the violoncello, not often been listened to with such devout attention, or applauded with enthusiasm so unmistakably spontaneous. The more familiar the large works of Beethoven become the deeper and more genuine the impression they create. The *adagio* of this quartet in E minor is an inspiration such as only visited the great "tone-poet." It is one of those movements in the performance of which the late admirable violinist, Heinrich Ernst, was wont to transport his audience; and if anything might console us for the fact that it can never again be heard through the sympathetic tones of Ernst, it would be such an eloquent and heartfelt reading of it as that of Herr Joachim on Monday night. The singer was Mr. Vernon Rigby, who is rapidly advancing in public favour, and who has never sung better in our remembrance than in the well-known "Salve dimora," from M. Gounod's *Faust*, which was doubly attractive on this occasion on account of the violin *obligato* part being undertaken by Herr Joachim.

At the concert on Monday next J. S. Bach's "double concerto," in D minor, is to be repeated, Mendelssohn's *Ottet* is to be performed, and Madame Schumann to play her late husband's *Etudes en formes de Variations*, besides joining Herr Joachim and Signor Piatti in a trio by Beethoven. Miss Edith Wynne is the singer.

—o—

To the Editor of the "Musical World."

SIR,—Since writing you yesterday my MSS. have come to hand, and though I quite adhere to my reflections on its then non-arrival, it is right for me to inform you of its subsequent receipt.—Yours &c.,

B. CONGREVE.

8, Maida Hill, West, Feb. 12, 1869,

SACRED HARMONIC SOCIETY.

A fine performance of *Samson* was given on Friday week, to the satisfaction of those who like an occasional departure from a very select repertory. The musical reader must be aware that *Samson* followed the *Messiah*; the indefatigable composer allowing only eight days to elapse after completing the one work before commencing the other. He finished in five weeks—an effort nearly as remarkable as that which produced the "sacred oratorio." The work was brought out at Covent Garden Theatre, February 18th, 1743, and made a great success. "The new oratorio, called *Samson*," said a contemporary writer, "... has been performed four times to more crowded audiences than ever was seen; more people being turned away for want of room each night than hath been at the Italian Opera." Handel was hardly more fortunate in his librettist on this occasion than when, later, he trusted himself to Thomas Morell. Newburg Hamilton, it is true, largely used Milton's *Samson Agonistes*, and so far nothing could be better, but his own connecting passages are the veriest twaddle. In other respects the book is badly made. It contains too many words, most of them unnecessary, and this fault led the composer into another—the multiplication to a wearisome extent of recitatives and airs which make the work unrepresentative in its original form. As given at Exeter Hall, the oratorio was cut with an unsparing but, in most instances, judicious hand. About the music of *Samson* we need not say much, its merits never yet having been disputed. That it is distinguished by dramatic force and colour, and that, both in airs and choruses, the great master appears at his best everybody is ready to admit. Our remarks upon a performance almost uniformly good must of necessity be brief. In the soprano solos Middle Liebhart improved as she went on. Oratorio singing is not the work to which she has been accustomed, and Handel's music demands an apprenticeship as the price of excellence, but the clever Viennese lady got over the difficulties of her task with more ease than might have been expected. She was loudly applauded after "Let the bright Seraphim," in which Mr. Harper's trumpet did good service as of old. With her unequalled style Madame Sainton-Dolby was welcome in the music allotted to Micah. Her rendering of "Return, O God of Hosts," and "The Holy One of Israel" was an example of genuine Handelian singing. Mr. Vernon Rigby showed a marked improvement. In the widely contrasted "Total Eclipse" and "Why does the God of Israel sleep," as well as the duet, "Go, baffled coward," the capacity for even better things was made apparent. Mr. Winn was a respectable Manoaah, and Mr. Lewis Thomas could not have been more at home than when singing the music of Harapha. He gave both "Honour and Arms" and "Presuming Slave" with no less characteristic expression than unvarying correctness. His part in "Go, baffled coward" was also well taken, and helped to secure an encore, mainly due, however, to Mr. Vernon Rigby's upper A, which Handel did not write. The choruses were given with spirit and power throughout. Mr. Costa conducted.

NATIONAL CHORAL SOCIETY.

Elijah was performed, under Mr. Martin's direction, on Wednesday, the music of the Prophet being sung by Mr. Joseph Lander. *Elijah*, in Mendelssohn's oratorio, is so important, and, moreover, so identified with exceptionally fine singers, that the task undertaken by Mr. Lander was far more arduous than his previous essay. His success was again so deserved, that we may hope to find in him a valuable oratorio singer. In "Lord God of Abraham," he displayed a good cantabile style and generally true intonation, "Is not His word" being delivered with much energy, but with an occasional evidence of want of training. In the instances mentioned, as also in "It is enough," the applause bestowed was such as should urge him to further study. The soprano solos were sung by Miss Arabella Smyth with such improvement in style as should bring her into greater request. In "Hear ye, Israel," and other solos, the bright quality of this lady's voice, and her unaffected expression, drew forth well-merited applause. Her part also in the scene between the widow and *Elijah* was extremely well sustained. Miss Lucy Franklein (for whom an apology was made on account of a severe cold) sang the contralto music with genuine feeling, "O rest in the Lord" being much applauded. Mr. G. Perren was the tenor, and gave "If with all your hearts" with such good expression as to elicit a general tribute of approval. "Lift thine eyes" (sung by the ladies already mentioned and Madame R. Barrett) pleased so much that an encore followed. "For He shall give His angels" was smoothly and effectively sung, the additional singers being Madame Sheridan, Mr. Mason, and Mr. D. Newton. The choruses were generally well delivered. In this performance Mr. Martin once more used the old high pitch.

DESSAU.—Herr R. Wagner's *Meistersinger* has been produced with success. The reigning Duke and the members of the Ducal Court were present at the first performance, which went off brilliantly, all the artists being recalled at the fall of the curtain.

THE ROYAL ORIGINAL CHRISTY'S.

These popular entertainers, under the direction of Messrs. Wilsons and Montague, have commenced their season at St. George's Hall, with every prospect of success, their singing and action in some of their selections is equal to any with which we are acquainted. The advantage they possess is that burlesques, operatic scenes, and extravaganzas, may be "negorized" in the St. George's Hall, it being licensed for dramatic performances, and having all the necessary stage appointments. The Royal Christy's had the honour of appearing before Her Majesty and the Royal family. The burlesque-extravaganza, *The Very Grand Dutch-s*, with its beautiful scenery, costumes, and appointments, is a great success. When we state that Mr. Andrew Nimmo is the acting manager of this clever *troupe*, we have said enough to ensure that the business department is well and properly carried out.

REVIEWS.

Good night, sweet Mother. Song. Poetry by A. TENNYSON; music by N. DIODONATO. [London: Duff & Stewart.]

This setting of Tennyson's well-known words from the "Queen of May," is marked by simplicity and feeling. We like especially the passage in F minor, but the whole song is admirable; and its very moderate compass brings it within general means.

Come where the Coral Shines. Song. Written by J. L. LYONS; composed by W. F. TAYLOR. [London: Chappell & Co.]

HERE we have an old story re-told. The lover invites his mistress to go with him "over the silv'ry seas, and where the coral shines," without any particular object in view. Perhaps, however, this is but one outcome of the vague longings of humanity—the amorous application of "Oh, that I had wings like a dove," &c. Mr. Taylor's music is appropriate both in melody and style of accompaniment, and we are able to commend the song.

A Dream of Love. Song. Written by ARTHUR STIRLING; composed by W. F. TAYLOR. [London: Chappell & Co.]

IN this song we observe the fitness of music to words seldom absent from Mr. Taylor's effusions. Those who have a taste for the pensive will be suited in this instance.

Lovely Nelly. Ballad. By W. F. TAYLOR. [London: Chappell & Co.] This is likely to be more popular than either of the two preceding. The words are good, and Mr. Taylor's music is sufficiently characteristic to take the song out of the ordinary category of such effusions. "Lovely Nelly" will be welcomed in most places.

Sowing and Reaping. Sacred song. Words by A. A. PROCTOR; music by MARIA TIDDEMAN, Istone Rectory. [London: Duff & Stewart.] This music is clearly the work of an amateur; but, as clearly that of an amateur who has every requisite for writing well, save facility and correctness of expression.

Remember now thy Creator. Sacred song. Composed by JESSE MINNS. [London: Novello, Ewer, & Co.]

THE lovers of sacred music may be glad to have this piece, which is written throughout in a style appropriately sedate. There are several points of excellence in it, as, for example, the passage leading to a pause on the dominant seventh (p. 3), which is none the less acceptable because suggesting a reminiscence of the *Woman of Samaria*.

To-morrow. Song. Composed by JESSE MINNS. [London: Novello, Ewer, & Co.]

THIS is a good song in some respects. The melody, if not very original, is pleasing, and the accompaniment presents a rather uncommon figure, which is decidedly attractive. English song-writers are so prone to a slavish following of three or four methods of accompaniment that we are glad to welcome anything new.

Gone, not Forgotten. Song. The words by ANDREW M. MCCRAE; music by VIRGINIA GABRIEL. [London: Boosey & Co.]

THE music of this song, till near the end, is so simple and expressive that there was no need for a *coda*, intended to be more expressive still. The latter, moreover, is out of character with what precedes, and is, in itself, not very successful.

Falling Leaves. A *Capriccio* for the Pianoforte. Composed by J. H. DEANE. [London: Angerer & Co.]

THIS elaborate composition is of far higher pretensions, and, we must add, far higher merit than most recent examples of its kind. Mr. Deane's music is well suited to the instrument, and though aiming at the "effects" now so much in vogue, does so in a perfectly legitimate manner. There are passages in this work of more than common excellence, and those who want a show-piece, which shall also be musically, can easily satisfy themselves.

DUBLIN.

(From our own Correspondent.)

A new cantata, *God is Love*, composed by our talented pianist, Mrs. Joseph Robinson, was heard a second time on Monday evening, Feb. 15, in the Exhibition. The first performance took place a few weeks since for the benefit of Sir Patrick Dunn's Hospital, when £100 was realized; this second concert was in aid of the Institution for Idiots, just founded here, and the full attendance, which included the Lord Lieutenant, the Countess Spencer, and a host of fashionables, justifies us in thinking another good sum has been gained. The composition would have been interesting to us as the production of a lady whose abilities are admired, if we had not had the knowledge that it was conceived and written by her when she lay upon a couch of sickness, and we feel certain that it was a spirit of thankfulness for restoration to health which suggested that its first uses should be for the good of "suffering humanity."

Poems by Bonar, Keble, Bakewell (1760), J. F. Waller (a Dublin gentleman), and others, form the libretto, cleverly put together by the fair composer, with the object (as it seems to us) of expressing how, from the beginning to the ending of our lives, amid both joys and sorrows, it is continually manifested by many and great mercies that "God is love!" and that the faithful journeying heavenward shall "cling to the crucified" whose redeeming love shall give strength, "in the hour of trial" and safely bring them to eternal rest, "amid the holy and the blest."

An instrumental prelude in G minor, 6-8 *andante*, opens the work, and is suggestive of the "sad life below"; accelerated towards the end, it passes to the brighter major key of G, and in a movement a *tempo di marcia* seems to speak of the "better Eden" above. A joyful chorus, "Now every morning" having good points of imitation, and a chorale ending comes next, and then a charming soprano air, "A child's prayer" followed by an energetic *maestoso* chorus. A few bars of recitative leads to one of the best pieces, a smoothly written baritone solo, the refrain of which is taken up by the chorus, and here and there upon the words, "Will he fail us? never, never!" with telling unison. Next follows a contralto solo in C minor, "Cling to the Crucified." It is most solemn and impressive—as is, indeed, the whole composition—and received every justice from Miss Fennell's beautifully sympathetic voice and rendering. A rather new effect, giving additional intensity of expression, is produced by a recitative in the *middle* of this song. A spirited chorus, having capital florid violin passages, succeeded by the prayer for soprano, "In the hour of trial" (good, and deservedly encoored), terminates the first portion of the work.

The second portion commences with a march, in 3-4, a rather unusual *tempo di marcia*—in which comes a chorus—a burst of praise to Him who giveth the victory over "sin and death" from "the faithful journeying heavenward." A tenor recitative then tells that the angelic host are seen and heard "praising loud their heavenly King!" and next we have a chorus of angels, "Rest in the Lord," the beautiful *time* of which will long remain in our memory. The first verse, for soprano, is accompanied by *staccato* wind chords; the second (also for soprano), by graceful and effective *arpeggio* (played excellently on three harps by lady amateurs), and the third verse is in plain, massive four-part harmony for the whole choir; simple as it all is, it is the most powerful number of the work, and the applause which followed made a repetition unavoidable. Next came a trio for female voices (encoored), speaking of "the meeting place" on high; next a tenor recitative and air, in which we have the Christians longing to hear "the trumpet's sound," and the prayer, "Come, Lord, and tarry not;" and then a chorus, "Worship, honour, power, blessing," the thirteenth and final number, written in both the chorale and fugal modes.

We do not wish to overpraise Mrs. Robinson's work, but must say that it would be found highly interesting to both performers and audiences, and we hope it will be heard frequently and in many places. A few sacred pieces, admirably performed, lengthened and increased the interest of the concert.

The principal vocalists, who all sung well, were Miss Herbert, Miss Fennell, Miss Julia Harris, Mr. Peele, Mr. Smith, and Mr. Dobbin. Mr. Levey led the band; Dr. Stewart presided at the organ, giving skilful and judicious help throughout; and Mr. Joseph Robinson conducted.

At the conclusion of the cantata, Lady Spencer and His Excellency having expressed their desire that the fair composer should be introduced, Lord Butler led Mrs. Robinson to them, amid the loud applause of the audience, and she received most complimentary congratulations upon her success. We will only say further that a big ecclesiastic commanded all Roman Catholics to refrain from assisting at, or attending this concert, as, in his opinion, it was for the good of what would be, when established, a proselytizing institution!!! Think of this Christian liberality, ye English Churchmen. A home for idiots! Is it not clear that some idiots have not their proper homes!

J. D.

PROVINCIAL.

BEDFORD.—Madame Arabella Goddard gave a recital in the Bedford Hall on Thursday, 11th inst. concerning which our correspondent thus writes:—

"Madame Goddard played first Mozart's B flat sonata (No. 5) bringing out, as I need not say, every one of its beauties and well earning the great applause which followed the close of her performance. Her next selection comprised five out of the six *Lieder ohne Worte* in Mendelssohn's eighth book. Nothing could be better than the way in which Madame Goddard displayed the special features of each, but, as usual, the *Presto Tarentella* was the favourite, and had to be repeated by unanimous desire. Scarcely less applause followed Madame Goddard's brilliant rendering of Weber's *Invitation à la Valse*, the artist having to return and bow her acknowledgments. In part the second Beethoven's *Sonata Pastorale* was the distinguishing feature. Right well was it played, and right enthusiastically was it received, the last movement being encored. In response Madame Goddard delighted her hearers with the 'Harmonious Blacksmith.' Another recall followed Thalberg's transcription of the prayer from *Mosé* with which piece a brilliant concert was worthily closed. Miss Annie Edmonds was the vocalist, and gained an encore for her charmingly unaffected singing of Arne's 'When daisies pied.' There was a crowded audience, and another visit from Madame Goddard will be heartily welcomed."

The *Manchester Guardian* speaks thus with reference to a pianoforte recital given in the Free Trade Hall by Mr. Horton C. Allison:—

"Some few years ago this gentleman distinguished himself very much amongst the pupils of the Conservatoire at Leipzig, and he is now settled in Manchester as a resident professor of his art. Judging from the excellence of much of his performance last evening, it cannot be doubted that Mr. Allison will find in this musical city sufficient employment for his talents. He possesses a remarkable memory—the whole of the programme, and that a very trying one, having been given without the aid of a copy—and he is evidently an excellent musician. A canon and fugue of his own composition, displayed industry and original ability. A fugue, by Bach, and a gigue of Handel's were also excellent. Mr. Allison has time in his favour, and we doubt not will show how well he is able to use it."

TEWKESBURY.—We read in the *Malvern News* of the 13th inst:—

"On Monday the Amateur Choral Society gave their first concert at the Music Hall. Between forty and fifty members attended, and the room was exceedingly well filled. The part-songs, glees, etc., were steadily executed and given with a fair amount of light and shade. Several were encored. Mr. Horniblow acted as conductor, and Mr. Horniblow jun., accompanied."

PINVIN.—We read in the *Worcester Journal*:—

"The inhabitants of this parish, wishing to make Miss Day some acknowledgment of her valuable services at the harmonium, have presented her with a very handsome tea and coffee service, bearing the following inscription:—Presented to Miss Day, by the clergy and parishioners of Pinvin, in acknowledgment of her assistance in the music of the church, 1869.' Miss Day has also been presented by the choir with a silver butter-dish and knife."

WORCESTER.—"The friends of the Wesleyan Sunday and Day Schools," says the *Journal*, "inaugurated a musical society, on Tuesday, at their rooms in Friar Street. Tea was served in the lower, and the concert took place in the upper room, which was tastefully decorated. The concert was of a very superior character, the choruses and solos being very nicely sung; but the gems of the evening were a pianoforte piece by Miss Powis, and a duet by the Misses Cooper and Scott, with harp accompaniment. A word of praise is due to Mr. Albert Hand, who presided at the harmonium. The room was crowded to overflowing."

GLASGOW.—We abridge the following from a local contemporary:—

"Our brief season of Italian Opera began at the Theatre-Royal with the customary *éclat*. The piece selected was *Il Trovatore*, and rarely have we witnessed a more perfect representation. Indeed, with a cast including Madame Sinico and Mr. Santley, the result could hardly have been otherwise. The part of Leonora by the former was everything that could be desired. It even seemed as if the flexibility of her voice had improved since her last visit, besides exhibiting a marked increase of volume. Mdlle. Baumeister, as Inez, did the little she had to do creditably; while Madame Scalchi, as Azucena, made a decided impression. It is probable that this artist will attain a higher position in her profession. Of Mr. Santley it is of course unnecessary to speak. Nothing could be more perfect than his delivery of the airs allotted to him, 'Il Balen' eliciting, as usual, an enthusiastic recall. Signor Foli sustained his part of Ferrando with much fire; while Signor Bulterini—his first appearance here—achieved a decided success as Manrico. Few

tenors, indeed, could have sung 'Di Quella Pira' with such effect, ending as it did with a C in alt. which quite took the house by storm. The concerted pieces were given with great care, the most marked being the 'Miserere.' The chorus was, on the whole, strong and steady; and the orchestra under Signor Arditi, displayed much brilliancy and precision. The house was filled."

EDINBURGH.—The annual Reid Concert—writes a correspondent—took place on Saturday last, and was a great success. So many applications were made for tickets that a performance took place in the morning as well as evening, the former being given under the direction of Mr. Charles Hallé, whose orchestra played at both. Professor Oakeley's programme was this:—

PART I.—Introduction, "Pastorale minuet and march," General Reid; overture, *Euryanthe*, Weber; song, "Mi Tradi" (*Don Giovanni*), Mozart; Pianoforte Concerto in D minor, No. 2, Mendelssohn; scena, "Softly sighs" (*Der Freischütz*), Weber; Symphony in A major, No. 7, Beethoven.

PART II.—Overture, "Anacreon," Cherubini; romanza, "Quando a te lieta" (*Faust*), Gounod; *entr'acte* in B flat, in *Rosamunde*, Schubert; pianoforte solos, Prelude in G, Bach; Arabesque, Schumann; Fantasia impromptu, Chopin; ballad, "Tis not alone that thou art fair," H. S. Oakeley; overture, *Semiramide*, Rossini.

The orchestral selections were beautifully played and Mr. Hallé's band have made for themselves a good name in the northern metropolis. Miss Edith Wynne was the vocalist, and obtained an encore for Professor Oakeley's new song.

LYNN.—We read in the *Lynn Advertiser* as follows:—

"The Philharmonic Society gave its second concert at the Music Hall, Athenæum, on Friday, under the able conductor, Mr. B. J. Whall. The artists engaged were Miss Fanny Holland (soprano) and Miss Abbott (contralto), who sustained the parts allotted to them in an artistic manner. The concert opened with the overture to the *Occasional Oratorio*, followed by 'O, sing to God' (Gounod), for soli and chorus, in which the Misses Holland and Abbott took the solo parts. It was very nicely sung by both soloists and chorus. The first part ended with Spohr's sacred cantata, *The Christian's Prayer*, the principal parts being taken by Misses Holland and Abbott, Mr. Cropley (tenor), and Mr. Benson (bass). The second part commenced with the overture to *Fanchon*. Miss Holland sang very prettily 'She wandered by the mountain's side' (Clay), and, being encored, substituted 'Since yesterday.' A duet by Misses Holland and Abbott, 'The Land of Dreams' (H. Smart), was next sung and rapturously received. Miss Abbott sang Benedict's 'Rock me to sleep, mother,' very sweetly, which was also encored. Weiss's trio, 'Welcome home,' by Misses Holland and Abbott, and Mr. Targett, was very tastefully sung; and a march by Mendelssohn, in honour of the visit of the painter Cornelius to Dresden, brought the programme to a close. The room was well filled."

CHELMSFORD.—A correspondent writes thus:—

"The Vocal and Instrumental Association of this town gave a concert last week for the benefit of the funds of the Dispensary. An excellent programme was arranged, and the artists one and all exerted themselves to the utmost to execute the pieces set down for them, and their performances met with deserved success. Foremost among the vocalists was Miss Robertine Henderson, from London, whose brilliant soprano voice was heard to the best advantage in 'Robert, toi que j'aime;' while the pathos of the fair artist had ample scope for display in 'The mother's dream' (Sullivan), 'Home, sweet home,' and 'Robin Adair.' The last was most enthusiastically recalled, Miss Henderson substituting 'I know a maiden fair to see.' Another *bravura* song was given charmingly by Miss Henderson, viz., Bishop's 'Bid me discourse,' which was also encored. Miss Gardiner and Mr. Parkinson were much applauded in their songs, and were obliged to repeat Kücken's duet, 'The departure.' Haydn's quartet in D was capitally played by Herr Stremeyer, Messrs. Kevan and J. and E. Gosling; and Mr. Stidolph's solo on the pianoforte, Weber's *Invitation à la Valse*, was warmly received. The concert concluded with the National Anthem."

SOUTHAMPTON.—The *Southampton and Winchester Times* of last Saturday gives an account of Mr. R. Sharpe's annual concert, from which we abridge as thus:—

"This concert came off at the Philharmonic Rooms on Tuesday evening last with extensive and distinguished patronage. The hall presented the satisfactory appearance of a respectable and highly gratified audience. Part first commenced with Spofforth's five-part glee, 'Come bounteous May,' harmoniously rendered. Miss Julia Elton then plaintively and expressively sang 'Isle of Beauty.' A trio by Haydn—Messrs. Fletcher, Turner, and R. Sharpe—correctly played, commenced the second part, and a beautiful prayer, 'Per pacem ad lucem,' composed by Mr. R. Sharpe, and tenderly sung by Miss Julia Elton, followed. A piano solo was then performed by the composer of

the sonata, Dr. Arnold. A buffo song by Mr. Maybrick with a click-clack refrain was warmly applauded, and Miss Julia Elton gave 'Thady O'Flinn with such quaint humour that a second edition of the love story was demanded. The piano solo that was more prominently to bring Mr. Sharpe before the company was reserved for the end of the instrumental part of the concert, and a brilliant *Polonaise*, both in name and in performance, confirmed the increasing reputation of Mr. Sharpe as a pianist of first-class ability; a freedom and delicacy of touch characterized this solo that afforded unquestionable evidence of Mr. Sharpe's skill as a teacher, for 'like master like pupil' will always be the strongest recommendation a highly qualified professor can obtain. The applause gained by this performance was ardent and general."

NORTHAM.—The *Southampton and Winchester Times* of the 13th says:—

"On Tuesday evening a musical entertainment was given in the National School-rooms, in aid of the church choir. Mr. G. Walker, the organist, officiated as chairman. Mr. T. Barwick and Mr. P. Klitz having kindly given their services, the choir were enabled to issue a very attractive programme. The various songs and glees were sung exclusively by members of the choir. There were several encores, and the whole passed off with great spirit and success. The accompaniments on the piano were played by Mr. G. Walker, assisted by Mr. T. Barwick.

PRIZE COMPETITIONS.

To the Editor of the "Musical World."

SIR,—May I crave a corner in your columns on the general subject of prizes for musical compositions. It occurs to me that they might be made altogether more useful than by the plan usually adopted. At present, the principal object they attain is to unreasonably raise one (the successful one), and unreasonably depress the rest, and the only thing obtained is a piece of music, occasionally a permanent favourite most often, but a flash in the pan; its light soon fades, and the darkness of obscurity is its final doom. According to my opinion, this comparative uselessness of a competition need not be. It stands to reason that if one composition is considered the best, and therefore has the prize bestowed on it, some other must be considered second, another third, and so on—then why should not the competitors be made aware of this? We who compete for these things attach some value to what we do, and next to being successful in carrying off the prize, we like to know how our compositions stand with real judges, as we suppose those to be who decide these matters. It is very depressing to the mind to receive back what we have taken a deal of interest in, and have imagined to possess some considerable merit, with apparently unappreciative silence, when, perhaps, if we were made acquainted with the opinion formed of it (though not considered entitled to the first place), the very opposite of depression would be the feeling; and, also, if we found that our compositions were not considered even near the mark, we should know for certain, and this would make us look to ourselves and be admonished to do better for the future. To make what I mean more clear, I will take the case of the prize of the Hibernian Catch Club. I read that six compositions were selected for trial. Now, it would be a satisfaction to know whose the six were, and in what order of merit they were supposed to stand. Speaking for myself, I should like to know was mine among the six? if so, what position among them? Suppose the person who stood first among these wished to publish his composition, would it not be something to go before the public with. If I saw a piece advertised with this distinction I should be sure to buy it; the same piece published without such notification I should most likely take no notice of—I should not have known it, and there would be nothing to excite interest. I necessarily take great interest in the offering of prizes; the slight knowledge the public has of me is entirely through being successful gaining a prize for a glee and another part-song, the next best of mine, I composed in competition, though unsuccessful as to the prize; and thinking that competitions might be made much more useful and interesting than they are by the plan I have pointed out, I have ventured to address you on the subject, that, even if my views are wrong, some attention may be drawn to the subject, which I think is not an unimportant one.—I remain, yours obediently,

S, Maida Hill, Feb. 16.

B. CONGREVE.

We read in *Dwight's Journal of Music*:—

"Max Maretzek announces a season of Italian opera commencing on Thursday evening, Feb. 11th, and terminating with a 'Grand Bal d'Opera,' on Tuesday, March 30th. Max's manifesto opens with these significant and very pertinent words: 'Mr. Maretzek has the honour to announce that, notwithstanding the discouraging condition of musical matters in this city, he is prepared, in expectation of a *re action* [O Utopian and too credulous Max!] to undertake a season of twenty nights, &c.' He also sends many well aimed shots at the French opera, which he designates as 'An inferior class of entertainments, which now seems to have had its day.'"

DRAMATIST ACROSS DRAMATIC CRITICISM.

DEAR SILENT.—An anonymous correspondent, writing to a morning paper, has stated that Mr. Robertson's new comedy, *School*, is not "original." It is time this ridiculous cant about "originality" should be exploded. There is no such thing as originality, as the word is now used. When an author conceives a work, be it great or small, there is always a father to it. In some works the features of that father are apparent, in others the production takes after the mother, that is, the author; but although we fail to trace the male parent, he is there. A play is composed of three essentials: the fable or plot, the manners or characters, the dialogue. Now, without reading the German drama from which Mr. Robertson has been accused of taking his comedy, a spectator must perceive internal and clear evidence that the dialogue of *School* is neither translated nor borrowed. Its ingenuity and exquisite point forbid even the proposition: it is simply impossible. The characters are essentially English, both in outline and in colour, excepting one subordinate rôle. I mean the tutor Crux. This offensive personage may be borrowed; if so, the sooner it is returned the better. Now for the plot: there is none; and that is all that can have been taken from the German. The feeble thread on which the dramatist has strung his jewels is not a plot. The incidents do not serve to develop the characters: they are only slight excuses for their presence. The spectators do not wait in suspense what the persons will do; they only desire to hear what next they will say. There is no action involving the characters in what we call a complication, and there is no *dénouement* arriving at a catastrophe. What plot there is belongs to the fairy tale, *Cinderella*. It seems that some German author conceived the idea of applying this story to modern domestic life. Mr. Robertson adopts the same notion and builds a comedy upon it, a comedy as original as any in the English or any other language.

This cant about "originality" is a new cry. It would have opened Shakspeare's eyes to hear himself accused of being a mere literary thief. Wycherley, who borrowed material from Molière, would have smiled at modern literary legislation. Vanbrugh did worse than Shakspeare. He took a play of Cibber's, and, adopting all the principal characters therein, he wrote a continuation. And Sheridan took Vanbrugh's continuation and remodelled it under the title of *A Trip to Scarborough*.

Again, I would point out that the rules of "legitimate" drama forbid originality in the modern sense of the word; forbid it absolutely and with high authority. Horace warns the dramatist against original plots, and bids him beware of trying to introduce original characters. He urges the poet to take old subjects and well-worn heroes, and not to wander from a beaten track in search of novelty. He points to the Greek tragic poets who took fables and subjects from each other. Novelty belongs, properly, to the illegitimate drama, and as that is my province, I hope Mr. Robertson's admirers will keep him off my demesne.

Once, many years ago, I wrote legitimate comedies. I allude to the period when Mr. Macready collected his celebrated company of tragedians, including Warde, Phelps, Anderson, Vandenhoff, Elton, G. Bennett, Macready, Miss Helen Faucit, Mrs. Warner,—when Madame Vestris opposed him, in comedy, with Farren, Bartley, Harley, C. Mathews, Keeley, Meadows, Cooper, Mrs. Nisbet, Vestris, Mr. Olger, Mrs. Glover, Mrs. Humby. These were the palmy days of the drama, when Knowles, Bulwer, Leigh Hunt, Douglas Jerrold, Gerald Griffin, and others wrote—when Stanfield, Roberts, Marshall, and the Grieves, and Telbin painted. Then indeed great works, greatly acted, and splendidly produced were served up to the critical world of London; then indeed Drury Lane showed its empty benches and Covent Garden went to the wall. These were the palmy days. These were the Shaksperian times. The manager of Covent Garden became bankrupt and Mr. Macready escaped with very sore pockets. Let us unmask the truth. The *dilettanti* are more fond of praising the legitimate drama than of paying to see it. It is an easy method of passing off for a superior kind of person to wave one's hand and declare—"There is nothing worth seeing at the theatres now." One might reply,—"Did you go there when there was something worth seeing?" These fops, these hearthrug critics, are created by the newspaper cant I deprecate. I have seen a good deal of rubbish in the shape of drama; I have contributed not a little to it myself; but of all the rubbish which encumbers the stage, that furnished by the Press is the most mischievous because it is well-written nonsense. I sometimes am tempted to wish that those palmy old days were ours again; when the morning paper used to send a reporter from the gallery of the House, or the gentleman who "did the public dinners," to "notice" a new play. What the man wrote was stupid, but nobody minded him.—Yours, &c.,

To Dr. Abraham Sadock Silent.

DION BOUCICAULT.

MISS CLARA L. KELLOGG, who has lately been singing at Detroit, will appear shortly at the new opera-house, New Orleans.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FIFTH MORNING PERFORMANCE,
THIS DAY (SATURDAY), FEBRUARY 20TH, 1869.

To commence at Three o'clock.

Programme.

QUARTET, in D minor, for two Violins, Viola, and Violoncello—(by desire)—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI *Mozart.*
SONGS, { "Wohn!" } HERT WALLENREITER ... *Schubert.*
SONATA, in D, Op. 10, No. 3, for Pianoforte alone—Mr. CHARLES HALLE *Beethoven.*
PRELUDE, LOURE, MINUETS, and GAVOTTE, in E major, for Violin alone—HERT JOACHIM *Bach.*
SONG, "O, do not scorn my love"—HERT WALLENREITER ... *Benedict.*
TRIO, in B flat, Op. 99, for Pianoforte, Violin, and Violoncello—MM. CHARLES HALLE, JOACHIM, and PIATTI *Schubert.*

CONDUCTOR - - - - - MR. BENEDICT.

EIGHTEENTH CONCERT OF THE ELEVENTH SEASON,
MONDAY EVENING, FEBRUARY 22ND, 1869.

To commence at Eight o'clock.

Programme.

PART I.

OTTET, in E flat, Op. 20, for four Violins, two Violas, and two Violoncellos—MM. JOACHIM, L. RIES, POLLITZER, AMOR, HENRY BLAGROVE, ZERBINI, PAQUE, and PIATTI *Mendelssohn.*
SONG, "A Winter's Walk"—Miss EDITH WYNNE *Schubert.*
ETUDES EN FORMES DE VARIATIONS, Op. 13, for Pianoforte alone—Madame SCHUMANN *Schumann.*

PART II.

TRIO, in G major, Op. 1, No. 2, for Pianoforte, Violin, and Violoncello—Madame SCHUMANN, MM. JOACHIM and PIATTI ... *Beethoven.*
SONG, "Orpheus with his lute"—Miss EDITH WYNNE *Sullivan.*
CONCERTO, for two Violins, with Double Quartet Accompaniment—HERT JOACHIM and M. SAINTON; accompaniment—MM. L. RIES, POLLITZER, AMOR, LUDWIG, HENRY BLAGROVE, ZERBINI, PAQUE, and PIATTI *Bach.*

CONDUCTOR - - - - - MR. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets may be had of Austin, 28, Piccadilly; Keith, Prowse, & Co., 45, Cheapside; and of Chappell & Co., 59, New Bond Street.

N.B.—The Entrance to the Orchestra will, in future, be by the door in Piccadilly Place only.

L'Histoire de Palmerin d'Olive filz du Roy FLORENDO de MACEDONE et de LA BELLE GRANE, fille de Remiclus, Empereur de Constantinople, by Jean Maugin, dit le Petit Angevin. A perfect copy of this extremely rare Romance to be sold for FORTY GUINEAS.

Enquire of DUNCAN DAVISON & Co., 214, Regent Street, W.

MARRIAGE.

On the 16th inst., H. B. FORMAN, Esq., to LAURA, daughter of W. C. Selle, Esq., Mus. Doc.

DEATHS.

On the 13th inst., at Brighton, aged 58, FREDERICK GYE, Esq., formerly M.P. for Chippenham, and father of Frederick Gye, Esq., of the Royal Italian Opera-house.

On the 10th inst., in his 70th year, Mr. J. J. HARRIS, organist of Manchester Cathedral.

NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 20, 1869.

MORE MUDDLE.

THE musical world of London is rolling deeper and deeper into a slough. We pointed out very recently what had come of the pitch question, and how, so far, it had disarranged everything, settled nothing. Affairs since have become worse instead of better. It was bad enough to have three pitches in use at the same time, and to be jerked from one to the other accordingly. But then the partizans of each stuck to their choice, and we, at least, knew what we had to expect. Now, alas! Mr. G. W. Martin has chosen to complicate the affair still more. He has adopted a "sliding scale" for that poor unfortunate A, from which not only fixity but also identity has by this time departed. His A varies according to the conditions of particular concerts, and is made to adapt itself to exigencies. Now, the cry is "Here we go up," and then it is changed to "Here we go down." At one time the musical pulse beats 860, and at another 910. What are we to think of the diapason under such conditions? Have we any diapason at all?—and, if we have not, does it much matter? On the other hand, if a diapason be essential, why should not everybody choose his own? What is the value of 870 over 910 or any other number? What?—but who is equal to the elucidation of this matter? When will the Alexander come who is to cut the knot Mr. Martin has just complicated to its utmost!

But not only pitch is muddled. We are gone past St. Valentine's day, and the sharpest among us can see nothing in the direction of opera but confusion. Every man asks of his neighbour "What about the opera?"—and although every man's neighbour yields to nobody in perspicacity he says, hopelessly, "I don't know." True, there are, as there have been, two managers, two companies, and two houses, but somehow the individuality of each has got fused with the other, so that one cannot tell whether there actually is any each or any other. A thousand reports circulate, the latest pretending to explain, but really extra-confounding all the rest. We are told that Mr. Mapleson goes to Covent Garden with Mr. Gye, and that Mr. Gye goes to Her Majesty's with Mr. Mapleson; while Mr. Costa refuses to go to either, and Signor Arditi is perfectly ready to go to both. Next, we hear that preparatory to beginning the campaign at Covent Garden, Mr. Gye dismisses his orchestra, because they refuse to play an extra night or two each week gratis, at Her Majesty's, and that Mr. Mapleson is anxious to embark his fortunes in the Royal Italian Opera, because—we presume—it is the only one of our three great theatres where he cannot command Mdle. Nilsson to follow him. So the confusion grows, waxing more and more confused. We hope the two managers keep their heads clear, for otherwise there is a danger of each mistaking himself for the other, than which it is not possible to imagine anything more conclusive of derangement. May we hope, also, that they will speedily throw some light on this very dark matter. We are concerned about it. "Quidquid delirant reges, plectuntur Achivi;" and, in some respects, all of us are subjects of our operatic rulers.

LEIPSIK.—A new Symphony (Op. 140, in C major, No 2), by Herr Raff, was produced under the direction of the composer, and most warmly received, at the fifteenth Gewandhaus Concert. At the conclusion of the Symphony, Herr Raff was recalled. Herr Röntgen performed Beethoven's Violin Concerto, and was much applauded.—Concert of the Pauliner-Gesangverein: Overture to *Coriolan*, Beethoven; choruses for male voices, Schumann, Reinecke, and Mendelssohn; *Harald, der Barde*, for solos, male chorus and orchestra, Ed. Kretschmer, etc.

A FRENCH CRITIC ON ILMA DE MURSKA.

The Italian Theatre is going up. One day it fills from the fact of the manager's putting in the bills the two words, "*Polito*" and "*Tamberlick*;" the next, it comes out with a star, Mdle. de Murska. The public clap their hands and the manager rubs his. The success of the season is secured; Madame Patti's return will be its apotheosis.

Mdlle. de Murska is the third fair singer that M. Bagier has presented this season to the Parisian public, but, more experienced than her predecessors, Mdle. Ricci, and Mdle. Minnie Hauck, Mdle. Ilma de Murska has already shown what she can do at several leading theatres abroad, especially at the theatre in Vienna. She was preceded, therefore, by an established reputation when she arrived in Paris, and it was this reputation which she had to make good in the said capital, the Golgotha or the Paradise of artists. Now, the recent impression made by Adelina Patti, and the reminiscences remaining of her, in the parts which the fair visitor had necessarily to undertake, increased in no slight degree, the difficulties of her task. Lucia, too, is one of the characters in which Adelina exhibited to the greatest advantage her magnificent natural gifts.

Mdlle. de Murska did not trouble herself about this redoubtable rivalry; she came, she sang, she conquered, and, perhaps, it is precisely to her well-marked individuality, as much as to her incontestable talent, that she owes her triumph—for triumph is the word. Her talent, by the way, was not convincingly displayed in the first act, and we must blame, in the interest of the artist herself, the zeal of those indiscreet friends, who detracted from the effect that talent produced by throwing her a gigantic and heriboned wreath, which they would have acted more prudently in reserving till the end. It was during the second and third act that the genuine applause was heard, attaining a degree of enthusiasm equalled only at Adelina Patti's great performances; we may even add that rarely, within the memory of living *habitué*, has Lucia excited such demonstrations. As we have said, the great air and the duet of the first act were not very favourable to the fair singer; the audience required to grow accustomed to a certain strangeness which at the outset appears to form part of her voice, partially paralyzed, moreover, by emotion and fear. But the extraordinary brilliancy of her upper register, the sweetness and the perfect manner with which she holds and dwells upon certain notes, were not long before they were appreciated; these qualities were especially brilliant in the Mad-scene, and in the air which maintains the dialogue with the flute—an air admirably executed, we may observe parenthetically, by M. Génin, first flute—the consequence being that, from the incomparable concerted piece in the second act, the audience did nothing but cry "*brava*!" tear up their gloves, and ask one another why the stage was not strewn with bouquets. The bouquets ought to have been there. Then was the time for them, or never.

A large share in this fine performance of Lucia was due to Nicolini; he had some splendid moments, especially in the scene of the Malediction. It is long, too, since we heard the grand air at the end sung with such an expression of passionate grief.

The orchestra, surprised at times by certain notes held to a rather fantastic length by Mdle. de Murska, exhibited an amount of hesitation which will not exist when they are more accustomed to accompany her.

MR. CHARLES DICKENS'S READINGS.

The following announcement was posted outside and in the corridor of St. James's Hall on Tuesday, the 16th inst. :—

"UNAVOIDABLE POSTPONEMENT.

"Messrs. Chappell and Co. beg to announce that Mr. Dickens has yielded to the following prohibition, at the last moment, with the greatest reluctance :—

"We, the undersigned, hereby certify that Mr. Charles Dickens is suffering from inflammation of the foot (caused by over-exertion), and that we have forbidden his appearance on the platform this evening, as he must keep his room for a day or two.
"SIR HENRY THOMPSON, F.R.C.S.
"F. CARR BEARD, F.R.C.S."

"This evening's reading will be repeated on Tuesday April 27th. Ticket holders can either have their money returned, or exchange their tickets for the above reading, on application to Messrs. Chappell and Co."

CONCERTS VARIOUS.

THE Rev. F. Blaydes lately got up two amateur concerts (morning and evening) for the benefit of Sir H. Bishop's grandchildren, who are unfortunately, in a destitute condition. Although the concerts were under excellent patronage we fear the pecuniary results were not of much account. A great number of Sir H. Bishop's vocal compositions were performed on the occasion, among which were the trio, "Hark, 'tis the Indian drum," charmingly sung by the Misses Blaydes; and "The Pilgrim of Love," nicely given by Mr. Kerr Gedge. Mr. Balsir Chatterton also lent his valuable assistance, and played with great effect a brilliant fantasia, of his own composition, on the harp. Bishop's "Tell me, my heart" was well sung by Miss Price (harp accompaniment by Mr. Balsir Chatterton), and a duet by Signor Pinauti, "Il sospiro," was effectively given by Miss Blaydes and the Rev. Mr. Blaydes. We cannot enumerate all the good things in the programme, and must content ourselves by saying that the audience were evidently satisfied with what they heard.

Odd Thonghls.

WE read in the *Continental Gazette* :—

"A learned etymologist, much troubled with derivations, fancies that Mozart and M. Pasdeloup are about the same individuals, for as *wolf* means *loup*, he says, and *gang* means *pas*, the words put together make *pasdeloup*. We are apt to be blinded with learning and science, still, we cannot help adding, that of the two we shall always know which is which.

An organist is wanted for St. Olave, Southwark. He will have to attend twice on Sundays, Christmas Day, Good Friday, and at the "customary festivals and fasts." Furthermore, he must instruct the school children, and pay the expenses of the umpire who selects him. In return he will receive £40 per year. The condition we have put in italics is one of the oddest things ever seen, even in a parish advertisement.

A WRITER in the *Leisure Hour* says :—

"I knew musical pleasure experienced by a donkey, whenever a concertina was played. It was discovered by accident; but was utilized by the animal's master. For the donkey was accustomed to browse in a meadow which opened into a copple, and, during the hot weather, probably to avoid the flies, the animal used to wander into this copple, where, on account of the thickness of the brushwood, it was rather a difficult task to discover him when wanted. Having found that the animal was fond of music, though how the secret was first made known I cannot tell, instead of beginning a long search for him, a concertina was brought out of the house and played, when, in a few minutes, out of the copple would come the donkey, racing along with tail erect, and braying melodiously meanwhile. He would then allow himself to be saddled."

We believe this is the first instance on record of a four-footed donkey showing any preference for the instrument in question.

MOZART'S ACCOMPANIMENTS TO JUDAS MACCABÆUS.

(To the Editor of the "Musical World.")

SIR,—In your impression of Feb. 6, you ask—"What has become of the scores of Mozart's additional accompaniments to *Judas Maccabæus* and *Athaliah*?"—in Halifax, for many years, we have professed to be in possession of the MS. score of Mozart's additional accompaniments to Handel's *Judas Maccabæus*. Whether genuine or not it is not for me to decide. The three vols. (of MS.) were brought here many years ago from Germany by a gentleman amateur, who, I believe, had paid a high price for them, believing them to be Mozart's. I may, however, state that a few years ago they were sent to Mr. Costa, who declared the accompaniments not to be Mozart's. However, the society to which they were transferred (on the death of the owner) still holds the fond belief that they are Mozart's. Who is to decide?—I am, Sir, yours &c.,
Halifax, Feb. 17. W. H. W.

THE Schubert Society commences its season on Tuesday next. The first part of the programme is to be entirely devoted to instrumental and vocal compositions by Schubert. The success of these concerts is now well known, and there is every prospect of the present season being as fortunate as the last. Herr Ludwig (pupil of Herr Joachim) and Herr Schratzenholz (pupil of Ferdinand Hiller) will make their first appearance. Both gentlemen have a high reputation on the Continent, and are now attached to the Schubert Society.

A PUZZLING PERFORMANCE.

Of all bewildering advertisements, none perplex us more than those relating to the stage and to theatrical engagements. Here, for instance, is a specimen:—

"WANTED, A WALKING SINGING LADY, stating her lowest terms."

A lady walking and singing and stating her lowest terms! What a curious combination of simultaneous performances! What a queer jumble a songstress would make of any ballad, if, while singing it, she kept on stating what her terms were, and bargaining about them! Into some such stuff as this would a sentimental ballad be reduced by such a process:—

I'm leaving thee in sorrow, Annie,
See the tear upon my cheek:
[Terms? You'll find them less than many:
Only one pound ten per week.]
When I gaze upon thy photo,
With grief my brain goes whirling round;
[What? And wear my dresses low, too?
No, I could not say a pound!]

Lo, my eyes again are filling,
See the dew upon their lids;
[One pound five? Well, yes, I'm willing,
If you'll keep me in white kids.]
Daily am I growing thinner,
Nightly for my love I sob:
[Come, then, if you'll stand a dinner,
We'll say five-and-twenty bob!]

Bunch.

—o—
WAIFS.

It is rumoured that Mdlle. Arlot is about to marry Signor Padilla.

The first volume of M. Fétis's *Histoire Générale de la Musique* is about to forthcome.

M. and Madame Jaell are expected in Paris shortly. They will give a concert on March 1st.

Mdlle. Lucca has recovered, and made a triumphant re-appearance at the Berlin Opera in *Don Giovanni*.

M. T. Mottet, the tenor, is engaged at the Athénée, where he will play the part of Rodrigo in *Othello*.

During January the Paris Grand Opera received 147,000 francs, the Opera Comique 130,000, and the Lyrique 64,000.

M. Arthur Kalkbrenner, whose death we lately recorded, has left 125,000 francs to the Paris *Société des Artistes Musiciens*.

MM. Brandus and Defour announce the publication of Rossini's *Messe Solennelle* on the day of its performance at the Lyrique.

The death is announced of M. Raymond Dreyschock, solo violinist at the Gewandhaus, and brother to M. Alex. Dreyschock the pianist.

Miss Susan Galton has leased the Chestnut Street Theatre, Philadelphia, and will give English Opera *bouffe* the remainder of the season.

Mdlle. Rose Hersee is engaged by the Cambridge Amateur Musical Society to sing the principal soprano part in Handel's *Jephtha* on March 11th.

Herr Oberthür has arrived in London from his tour in Germany. At Berlin, Herr Oberthür had the honour of playing several of his compositions, for the harp, before the Crown Princess.

ORGAN APPOINTMENT.—Mr. Edgar Doward, organist of Pump Street Chapel, Worcester, has been appointed, *pro tem.*, organist of the church of St. John, in place of Mr. W. H. Waldron, resigned.

The costumes for Hervé's new opera *bouffe* are being designed by M. Drener, who produced those of the *Grande Duchesse* and *Fleur-de-Thé*. An idea of the originality of the *mise en-scène* is conveyed by the mention of the above burlesque types.

The hundred-and-thirty-first Anniversary Festival of the Royal Society of Musicians of Great Britain is to take place at the Freemason's Hall on Wednesday, March 3rd. The Right Hon. Lord Stanley, M.P., is to be the president of the day.

The success of *Une Folie à Rome*, the new opera by Ricci, has settled the point: M. Martinet, of the Fantaisies Parisiennes, has concluded to sign a treaty with M. Bischoffsheim for the Athénée. The Fantaisies have already moved in with all their properties.

An article which has appeared in the *Commercio Oriental* of Constantinople, gives a very glowing account of the performance of Madame Urban in the *Prophète*. She is a young American *diva* from New Orleans, and is engaged to sing with Madame Patti next season at Hombourg.

The discourses on intellectual and philosophical subjects, which were formerly delivered under the title "Sunday evenings for the people," will be resumed in the great hall of the Freemason's Tavern on Sunday next. The names of about sixty gentlemen of eminence in science, art, and literature, appear as approving of this undertaking. There will be musical accompaniments.

Miss Lydia Thompson has written to a New York paper that her "hair has not been brought to its present hue by artificial means,"—as hinted by the *Herald*—"but that she was born a blonde and will die a blonde." She offers to submit "her head, with its tawny coloured and offending crop, to be analyzed." As it is inferred that she has little else inside or outside her head but her hair, she don't imagine any chemical process can do her harm "at any rate." Miss Thompson proceeds to say—"as my hair seems to form one of my chief attractions, its colour and legitimacy must be protected."

The *Star's* Paris correspondent, writing on Wednesday, remarked:—

"At the State concert last night the Empress was dressed in grey gauze over white satin, and a corsage covered by diamonds; Princess Clothilde in white tulle, Princess Metternich in white and silver, and Princess Mathilde in a shawl of black lace, exquisitely arranged over a black silk material of extraordinary magnificence. The artists were exclusively French. Those most applauded were Capoul, the hero of the *Premier Jour de Bonheur*, and Barré, both of whom were personally complimented by their Majesties. The concert was under the direction of the veteran Auber, still young and active at eighty-six years of age. Count de Nienerkerque gave his concert in the splendid salons of the Louvre on the previous evening, where Vieuxtemps' difficult *Fantasia Appassionata* and his *Ballade* and *Polonaise* were executed on the violin by Madame Norman Nerada with a brilliancy and musical science worthy of the great violinist himself."

The *Duck with Three Beaks*, at the Folies-Dramatiques, by J. Moineaux, music by E. Jonas, is as reasonable as eccentricity can be. It is founded on an old legend, which can be traced up to the Spanish dominion in Flanders. It taught that on the day the last Spaniard quitted the Netherlands, a duck with three beaks alighted in one of the poultry yards of the country, and that the real of the State depended on its possession. The happy town chosen for the sojourn of the duck is suddenly thrown in desolation by the flight of the palmpede. The *burgermeister* and captain live in terror, they dream and think of nothing but sack, plunder, siege, and conspiracy, and in their fright arrest everybody. The most absurd mistakes occur, of which a victim is a poor devil they believe to be the Duke of Alva. The principal actors are M. Milher and Mdlle. Lovato, though the spectators themselves do the worst of the business, for they laugh through three consecutive hours, and applaud rapturously.

The New York *Tribune* writes in a strain at once lively and truthful *apropos* of certain madrigal concerts. It observes:—

"Have the dirty drama and obscene opera got to the end of their tether, we wonder, or is it only the charm of novelty which has turned us back at once to the music of our great-great-grandfathers, and set us a-tripping over shaven lawns in the stately country-dance instead of kicking up our heels in the *can-can*, and watching the pirouettes of the ballet? Lately at Steinway Hall, there was a performance—the second within a few weeks—of the lovely old madrigals in which powdered and brocaded lovers of the seventeenth century used to delight, and it drew forth one of the largest, most brilliant, most truly fashionable audiences, that have assembled at any place of public amusement in New York for a year or two. And they all liked those dear old love songs. They smiled and nodded with pleasure over the joyous choruses; they applauded generally in the right place; they encored perhaps a silly ballad or so, as the way of mixed audiences is, but they asked for a repetition of the best of the songs, and it was clear enough that good music had found for once in New York a company of appreciative listeners. There is a fine aroma of antiquity about these old-time madrigals, like the delicate perfume that clings to a court dress laid aside in lavender for two or three generations. The flavour brings to mind all the prim elegance of that golden age of good manners, when Amaryllis practised her curtsies under the willows, and Alexis wooed his shepherdess on an oaten reed, and Corydon and Phillis tripped down the meadow hand in hand to the measure of a minuet. Then Sacharissa, in powder, and patches, and swelling petticoats, languished in the shade of the laurels, and Lubin, in brocade breeches, courted Melicuvavia with all the elegance of a Grandison. To be sure this was very ridiculous—but then it was very pretty. The hind and his mistress in reality were by no means poetical—but why should not poetry take the liberty of refining them? The restraint of the drawing room is better than the license of the gutter. Anytans, be he never such a fool, is better than a Geoffroy or a Fritz. And so far as concerns the music to which these scenes of polished gallantry were wedded, it must be

admitted that it was not only pretty, but good. It rollicks among sweets and flowers, but it is no mere lackadaisical nonsense, like the songs which infest modern concert-rooms; there is true inspiration in the sparkling melodies, and sound science in the counterpoint, and therefore the best madrigals of the 16th and 17th centuries will last long years after the amatory verses to which they are wedded have sunk into hopeless ridicule."

The *Sheffield Daily Telegraph* (10th inst.), gives the following notice of the late W. Howard Esq., a distinguished musical amateur:—

"The musical world of Sheffield would read with regret in our obituary of yesterday the death of William Howard, Esq., at the advanced age of 88; although at such an age it could scarcely be a matter of wonder under ordinary circumstances, yet to those who saw him only a fortnight ago at the concert given to Dr. Sterndale Bennett (who was his guest at the time), looking as hale and ruddy as ever, and taking the most lively interest in the musical programme, it cannot fail to be somewhat a surprise. He was a native of Sheffield, and born Feb. 2nd, 1781. He was the son of John and Mary Howard, and married Miss Wickham, of Cambridge. He was one of the first members of the Sheffield company of Volunteers to resist the invasion of Bonaparte, and was elected lieutenant. His company gained the gold medal for shooting, August 15th, 1805—a false alarm having been given by the accidental lighting of a beacon fire, the Volunteers marched to Doncaster on their way to resist the French, but like the celebrated king of that nation and 'his twenty thousand men' they soon found out their mistake, and 'then marched back again.' He was the oldest member of the Sheffield Amateur Musical Society, and took great interest in all matters connected with music. He played as an amateur at the three great musical festivals held in York Cathedral. The violin was his favourite instrument, and he had in his possession two very fine ones by Stradivarius, which he was always proud to show to connoisseurs of that instrument. The amateurs first met in a large room at the 'Brown Bear,' in Norfolk Street, when it was the last house in that street. Afterwards they met in the old Cutlers' Hall, till the Music Hall, in Surrey Street, was erected. Social and genial in his disposition, his fund of anecdotes connected with the musical celebrities he met with in his time was most interesting. Of Spagnoletti, Lindley, Incedon, Braham, Catalini, and other London stars who dazzled the musical world half a century ago, he had ever something to say, as well as of many smaller local luminaries, such as Smith, Eyre, Foster, Mathers, Bennett, and many others long departed. In politics he was a staunch Conservative, although he never took an active part in them. Strictly upright and honourable in all business matters, he was esteemed by all who had transactions with him; while by those who had friendly and social relations with him he will be long regretted as a fast and true friend. The pleasure of meeting his old friend Dr. Bennett (who was godson to his late wife, one of his friends of his early youth) gave him sincere delight, and there is no doubt the effort he made to attend that concert hastened his end. He died as peacefully as he lived within a few days after reaching his 88th birthday."

We take another bundle of "waifs" from our excellent contemporary, the *Continental Gazette*:—

"M. Pasdeloup's Popular Concert of Sunday last was again disturbed by unharmonious hisses from anti-Wagnerians. Exaggerated applause having been got up by a coterie after Schumann's overture of *Geneviève*, most decided marks of disapproval were given by those who do not adhere to the propagation of the new school, and they prevailed long against the *chut, chut*, which called for order. Mendelssohn's *Andante* was encored, and Madame Norman-Neruda, the Swedish violinist, enthusiastically applauded."

"The Lent concerts at the Tuileries will commence on the 15th inst., and be continued on the 22nd, and on the 2nd and 8th of March. The singers engaged for the first are Mesdames Carvalho and Block, of the opera, Mdle. Schröder, of the Lyrique, and MM. Capoul and Barré, of the Opéra-Comique. The artists of the Italian theatre will appear on the 22nd."

"Tamberlick's *ut* has become more painful to behold than to listen to. It comes forth with all its old prestige and shoots upward like a star, but how intense the superhuman effort, how nearer akin to agony than pleasure, the dread that this unique note will cost the tenor some serious rupture in the brain or larynx!"

"A large dinner party was given on Saturday last by the Marquise d'Aoust, after which a little music was proposed, and an admirable concert ensued. The success of this improvisation was due to the *élite* of artists present, for among the guests were Mdle. Nilsson, Roger, Leopold de Meyer, Gustave Doré, Peruzzi, and M. August-Charles, the Belgian flutist. The gem of the evening was a duet between Mdle. Nilsson and the Marquise d'Aoust."

"One of the greatest musical fêtes looked forward to is the performance of Rossini's Mass, which work has been purchased by M. Strakosch for the sum of 100,000fr. It will be heard five or six times at the Théâtre Italien, and interpreted by Madame Alboni (Comtesse Pepoli), Madame Krauss, Signori Nicolini and Agnesi. This Mass has been executed but once, at the Comte Pillet-Will's, a friend of Rossini's. The solo singers on this occasion were the Marchisio sisters, Gardoni and Agnesi; the pupils of the Conservatoire sang the choruses; Jules Cohen was leader, M. Lavignac was organist, and M. Peruzzi held the piano. The success was immense."

"The concert organized by Princess Poniatowski and Mdle. Nilsson for the orphanage of Saint Sulpice, and given with a comedy, *pour les pauvres*, at the Grand Hotel, was all that was anticipated. Mdle. Nilsson, like a sister of charity, went through the crowded audience with a plate in hand, and collected their showering golden contributions."

"M. Gustave Doré's last Sunday reception was the best of his series of artistic entertainments. His friends did not expect so delightful a concert in his studio and salons. Roger sang the 'Erl-king' and 'Oiseaux légers' with his old expression and sweetness; Comtesse Pepoli gave the *cantabile* from the *Semi amide*, and Sighicelli executed two of his own compositions on the violin."

"We hear that we are to have two rival Italian companies, one of which is to perform at the Athénée on the off-night of the *Fantasies-Parisiennes*, and at reduced prices, under the direction of Signor Vaira. All this announces a Gye and a Mapleson, and endless articles in the papers about the future of the operas, from which latter especially we in Paris had hoped to be delivered."

Tunes for Music.

THE LIGHT AT HOME.

(From the "Continental Gazette.")

The light at home, how bright it beams
When evening shades around us fall;
And from the lattice far it gleams,
To love, and rest, and comfort all;
When wearied with the toils of day,
And strife for glory, gold, or fame,
How sweet to seek the quiet way,
Where loving lips will hush our name
Around the light at home!

When through the dark and stormy night
The wayward wanderer homeward flies,
How cheering is that twinkling light,
Which through the forest gloom he spies!
It is the light of home. He feels
That loving hearts will greet him there,
And safely through his bosom steals
The joy and love that banish care
Around the light at home.

The light at home—how still and sweet
It peeps from yonder cottage door,
The weary labourer to greet,
When the rough toils of day are o'er!
Sad is the soul that does not know
The blessings that the beams impart,
The cheerful hopes and joys that flow,
And lighten up the heaviest heart
Around the light at home.

VIENNA.—It is now definitely settled that the new Opera-house is to be opened on the 15th May with Gluck's *Armide*, Mdle. Ehn playing the part of the heroine, and Herr Walther, that of Rinaldo. Nothing more is heard about the production of Herr R. Wagner's *Meistersinger*.

PIANOFORTE-PLAYING IN RUSSIA.—Not without reason did somebody once call St. Petersburg—St. Pianopolis. In every residence there is a grand piano; even the simplest citizen possesses one. In large families there are several. In St. Petersburg there are 800—eight hundred!—masters of the pianoforte, and—3000 mistresses.—Ada Henselt is at the head of the pianoforte instruction in the educational establishments of the Crown. In the great Nicolas Institution alone there are 23 teachers of the piano. There are 90 grands, and—70 pianinos for instruction. In the Imperial establishments, there are 6 instruments in a room, only 6 pupils being allowed to study at once! The sole fact that renders this superabundance of music possible and bearable is the thickness of Russian walls, preventing a person from annoying his neighbour. Such a state of things is utterly inconceivable in other countries with their paste-board partitions. A little time ago the love of pianoforte playing reached the height of a passion. Clementi, Field, Hummel, Moscheles, Maier, and subsequently Henselt, Konski, Jean Vogt, Leschetizky, Rubinstein, and Dreysechok, possessed the secret of fostering this passion. At present, the nobility are partially compelled to retrench, and expensive pianoforte teachers have, consequently, little to do. To this must be added the establishment of the Conservatory. The latter is a thorn in the side of those musicians who have not been appointed professors, but it turns out excellent

scholars at a moderate price. For the first time in four years, a female pupil, Mdle. Loghinow, has obtained the gold medal.—All over Russia, pianoforte-playing is considered an essential part of education. Even in the smallest town, a teacher with moderate ability can make a respectable living, and the Conservatory turns such teachers out *en masse*! Foreign *virtuosi* have a difficult task. Like Madame Schumann, Litolf, and Herr von Bülow, they cannot achieve more than a *succès d'estime*. Henselt and Liszt were the only pianists able to electrify the masses.—*Berlin Echo*.

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Memories of Home. Romance	4	0	La Harpe Éolienne. Morceau de Salon	4	0
L'Arc-en-ciel. Morceau Élégant	4	0	Le Jet d'Eau. Morceau brillant	4	0
Fra Diavolo. Fantaisie brillante sur l'Opéra d'Auber	4	0	Morning Dewdrops. Ditto... ..	4	0
Guillaume Tell. Fantasia on Rossini's Opera	4	0	Fairy Whispers. Nocturne	4	0
Étude de Concert	4	0	Deuxième Tarentelle	4	0
L'Ange du Foyer (The Angel of Home). Mélodie variée	4	0	Gaieté de Cœur. Grand Brilliant Waltz	4	0
Réminiscence de Bruges (Le Carillon). Esquisse	4	0	Rippling Waves. Characteristic Piece	3	0
The Storm at Sea. A Musical Picture	4	0	Une nuit d'Été. Ditto	3	0
Norma. Fantaisie sur l'Opéra de Bellini	4	0	Feu de Joie. Morceau de Salon	4	0
The Austrian Hymn. (Haydn). Fantaisie	4	0	Une Perle de Varsovie. Polonaise	4	0
Harmonies du Soir. Morceau Élégant	4	0	L'Oiseau de Paradis. Morceau de Salon	4	0
Orphée aux Enfers. Grand Fantasia on Offenbach's popu-			Chanson Russe. Romance	4	0
lar Operetta	4	0	Fandango. Morceau caractéristique	4	0
Orphée aux Enfers. Second Fantasia on Offenbach's Ope-			Masaniello. Grand Fantasia on Auber's Opera	4	0
retta	4	0	Danse Napolitaine. Morceau de Concert	4	0

PIANOFORTE DUETS.

Mendelssohn's Hymn of Praise. Paraphrase	6	0	Pas Redoublé. Morceau brillant	5	0
The Fairy Queen. Galop de Concert	5	0	Martha. Grand Fantasia on Flotow's Opera	6	0
Norma. Grand Fantasia on Bellini's Opera	6	0	Les Huguenots. Grand Fantasia on Meyerbeer's Opera	6	0
Orphée aux Enfers. Grand Fantasia on Offenbach's popu-			La Harpe Éolienne. Morceau de Salon	5	0
lar Operetta	6	0	Le Jet d'Eau. Morceau brillant	5	0
Valse de Fascination	5	0	Morning Dewdrops. Ditto	5	0
Maypole Dance	5	0	Gaieté de Cœur. Grand brilliant Waltz	5	0
Don Giovanni. Fantasia on Mozart's Opera	6	0	L'Oiseau de Paradis. Morceau de Salon	5	0
Marche des Tambours. Morceau Militaire	5	0	Masaniello. Grand Fantasia on Auber's Opera	6	0
Golden Bells. Caprice de Concert	5	0	Danse Napolitaine. Morceau de Concert	5	0
Une nuit Étoilée. Serenade	5	0	Arditi's Kellogg Valse	6	0

From "THE QUEEN," April 6th.

The rapidity with which this gentleman has succeeded in making a reputation is one of the most remarkable circumstances in the annals of musical publication, and one, as far we know, without any precedent. Seven years ago, or thereabouts, Mr. Sydney Smith produced his first piece, "La Harpe Éolienne," a piece that had the frequent advantage of the author's own brilliant performance at the Crystal Palace and elsewhere, and thenceforward, that which was certainly anything but a name in musical circles before, became at once famous. This popularity has gone on increasing, until the name of Sydney Smith has become a synonym for success; and we verily believe a far larger proportion of the civilized community associate with it the idea of brilliant pianoforte music than recall by it the works and deeds of the worthy divine and the doughty hero who were likewise so distinguished. We are at no loss to account for this success, and, what is more, we are quite disposed to regard it as entirely merited. In the first place, a pleasing and healthy vein of melody is to be found in almost everything Mr. Smith brings before the public; he writes like a musician, and, moreover, added to a capital knowledge of the instrument for which he writes, and its capabilities, he evinces taste and fancy in his passages, and thus ensures the best possible effect. Indeed, it may be said that no music of its class is of so broad, and, shall we add, modern a character. We are ourselves quite satisfied that his success is not a mere thing of the moment, but that it will prove as lasting as it is well deserved.

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